

NEW PLAYS FOR THE EASTER WEEK



SUE MacMANAMY in
"AN AMERICAN GIRL"

A PLAY A WEEK.

William Collier in "Nothing but the Truth," which occupied all last season at the Longacre Theatre, will be presented at Loew's Seventh Avenue Theatre this week.

Arthur Hopkins will present the original Plymouth Theatre cast in "The Gipsy Trail" at the Standard Theatre.

"Success," until recently at the Harris Theatre, will be presented at the Lexington Theatre, with Brandon Tynan.

By LAWRENCE REAMER.

THE present week will probably witness the last drive of the theatre managers for the current season. In the springtime theatres there will be place only for the musical plays, which has occupied so much greater share of public interest during the past two years than they ever did before. When some serious minded young person—no doubt a college professor, who derives all his knowledge of the theatre from reading plays and never seeing them—takes his pen in hand to decide what has been "The Influence of the Great War on the American Drama," he will be loath to admit that there has been no perceptible influence exercised by this struggle, excepting on these musical plays. They have never been so costly nor have they been so numerous. The extravagance to which they were finally developed left only bankruptcy in the case of such unusual specimens as "Miss 1917." Intellectual bankruptcy overtook them all the minute the output was so increased that the corps of jokesmiths, lyricists, librettists, consulting authors, separate joke peddlers, inventive actors and the whole army of slapstick wielders at the service of such performances acknowledged complete inability to keep up with the game.

Yet the public would be interested only in musical plays. Silk tights and fallie, spangles and tulle are always cheaper than brains and there is, moreover, a much greater available supply of them at all times. The appetite for joke and jingle has continued so strong that such

PLAYS ON NEW STAGES.

Monday night will see the transfer of several dramas to new theatres.

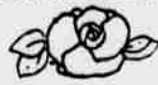
The Broadhurst Theatre—"Maytime," which has been the most successful of the operettas seen here this season, will be given at the Broadhurst on Monday. It will remain there throughout the rest of the year.

The Harris Theatre—"Her Own Country," which was acted with success for several months at the Punch and Judy Theatre, will be seen here on Monday.

The Fulton Theatre—"Love's Lightning," with Grace Carlyle and Norman Hackett in the leading roles, will be seen here.

BETH LYDY

in
"THE RAINBOW GIRL"



musical play now contrive to drag out a more or less prolonged existence as a few years ago would have curled up and died with the proper ignominy before the first footlights that fell on their infantile incapacity. While the war continues, however, there is little or no disposition on the part of the public to attend to any other form of dramatic enterprise.

The death of Harry James Smith has removed one of the few figures that promised to be notable in the history of the American theatre of the day. Mr. Smith had showed no disposition to part from the accepted path of the native dramatist. In his latest play, "The Little Teacher," he indicates indeed a surprising willingness to accept the conventions of the theatre without a struggle for some of the higher qualities which were exhibited in "Mrs. Bumpstead-Leigh" and "Blackbirds." But it is not impossible that he might with the complete acquisition of technical means which "The Little Teacher" shows have returned to the more interesting subject which absorbed him when he wrote his first plays.

In "Mrs. Bumpstead-Leigh" his social snobbery was not of the present day and dated indeed from the period of which Henry James treats in "The Sense of London." But there was real humor in the characters. "Blackbirds" might readily have been made successful. Maybe its slight but vital technical weakness drove Mr. Smith to swallow without a second gulp all the technical tricks as well as the subject matter of the drama at the Playhouse. But he had, by this time acquired the means of his profession. With his

HENRY MILLER'S THEATRE.

Henry Miller's Theatre at 124 to 130 West Forty-third street, just east of Broadway, will be opened to the public on Monday with Henry Miller's Theatre Company in "The Fountain of Youth," a comedy in three acts, by Louis Evan Shipman. It was the intention of Mr. Miller and his arch-

itects to produce a new and to avoid the usual and commonplace. Ground was broken for Henry Miller's Theatre over a year ago. The building, including the stage and dressing room arrangements, as well as the decorative schemes, curtain and furnishings, were designed and supervised by Paul R. Allen and Harry Creighton Ingalls, architects. Many of Mr. Miller's ideas are embodied in the structure. F. Burrell Hoffman, Jr., now in the army, was associated in the early studies of the building. The decorative painting, curtain and hangings were executed by Unitt & Wickes.

The Georgian facade of the building is in Persian red brick, laid Flemish bond, trimmed in white at the doors and windows, as well as with a crowning cornice in the same tone. Windows, which have not been associated usually with the street facade of theatres are found on the second and third floors; the offices are on the mezzanine and the rear of the balcony on the floor above. The attic story of the building frames in the rear of the second balcony and the pavilions on each end form the north boundary of the main stairways at both extremes of the building. At the base of the pavilions two large openings treated with ornamental iron gates lead to the inner courts in which are the fire escapes. The interior of the building has been treated as were the quantities

of unusual old English painted rooms of the Adam period, which produces a more interesting and intimate atmosphere than one customarily finds in the average playhouse. There are five entrances—one leading to the second balcony, one to the first balcony and three to the main lobby, which is elliptical in plan. The lobby, in its pure Adam detail, is effectively lighted with wall brackets of distinctive design. At the left of the main entrance is the box office treated with a delicate wrought iron grille. The floor is of alternating black and white marble squares. The color scheme of the interior is old ivory, picked out in gold leaf and colors. There is an impression of warmth and cosiness, yet the seating capacity of the theatre is nearly one thousand. The seats are in brown wood with figured blue tapestry upholstery. The especially woven high pile Axminster carpet, which covers the entire floor, has a black background with a pattern in colors, a radical departure from the one tone carpets used in nearly every other theatre. The balcony runs far out into the house. The hangings, upholstery and lighting fixtures have been designed and executed with a feeling of elegance and individuality.

One noticeable feature of the decoration is the manner in which the panels of the interior doors and face of the balcony and gallery front have been treated as were the quantities

CHARLOTTE IVES
in
"THE MAN WHO
STAYED AT HOME"



PAULINE LORD
in
"APRIL"

of the curtain. There are two boxes divided into two parts, on either side of the house, each being treated as a single unit, and provides one of the principal architectural motives of the interior. The unusually rich draperies of the boxes are carried out in the same materials and character of design as the curtain. In the front of the house, one flight down, is located the lounge. This may be approached from either side of the house, and is furnished as a large livable room where people may congregate if they desire between the acts. The rest rooms adjoin on either side.

The stage of the new theatre is of the sectional type. It is entirely built of traps and every portion of it is detachable. The stage is equipped with the most recent and complete counterweight system in the country. In fact this is the only theatre wherein a scenery and side tab sets can be operated together by a counterweight system is worked entirely from the stage floor on the prompt side. This practically eliminates the need of men in the fly galleries and the usual stage scrambling and coddling. The lighting is as complete as science can make it. Ventilation is accomplished in the most modern way. Fresh air is forced into a plenum chamber into the orchestra, and from there it finds its way to the auditorium and through mushroom vents, one of which is placed under each seat.

The orchestra pit is arranged with openings in the top whereby the sound is diffused throughout the house. One novel feature of the orchestra is the installation of a "phonograph," which is operated by the pianist in the pit but which will produce music at distant points of the building.

THE THEATRES IN EASTER WEEK.

MONDAY—Henry Miller Theatre: Opening of new playhouse by Henry Miller and company in "The Fountain of Youth," by L. E. Shipman.

New Amsterdam Theatre: Klaw & Erlanger will present "The Rainbow Girl," a musical farce by Rennold Wolf and Louis Hirsch.

TUESDAY—The Casino: A. H. Woods will present "An American Ace," by Lincoln J. Carter.

Punch and Judy Theatre: "April," by Hubert Osborne, produced by Charles Hopkins to mark his return to New York management.

WEDNESDAY—Forty-eighth Street Theatre: Revival of "The Man Who Stayed at Home," by Lechmere Worrell and J. H. Terry.

FRIDAY AFTERNOON—Criterion Theatre: Laurette Taylor will be seen in scenes from "The Merchant of Venice," "Romeo and Juliet" and "The Taming of the Shrew."

The Cort Theatre: The Shakespeare Playhouse will present "Macbeth."



Grace Daniels and Peggy Wood in "Maytime"



Leo Carrillo
and
Winifred Bryson
in
"Lombardi Ltd."



Harry Davenport and Vivian Rushmore
in "The Squab Farm"



Carroll McComas and Harry C. Browne
in "Oh Lady Lady"